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ABSTRACT

The paper, one in a series of instructional units for gifted students, concentrates on contempory art with an emphasis on developing abstract thinking and creative problem solving at a higher cognitive level. An introductory section reviews basic program concepts and briefly describes the use of such procedures as open-ended discussion, guest speakers, field trips, and individual and group projects. Different movements in art are briefly covered, and examples of artists of that period are offered: Dadaism, impressionism, pointillism, expressionism, abstract-expressionism, cubism, realism, surrealism, and neoprimitivism. Additional narrative is provided on mural painting, sculpture, architecture, and bridges. Vocabulary lists, discussion questions, suggested projects, and a list of resources conclude the booklet. (CL)

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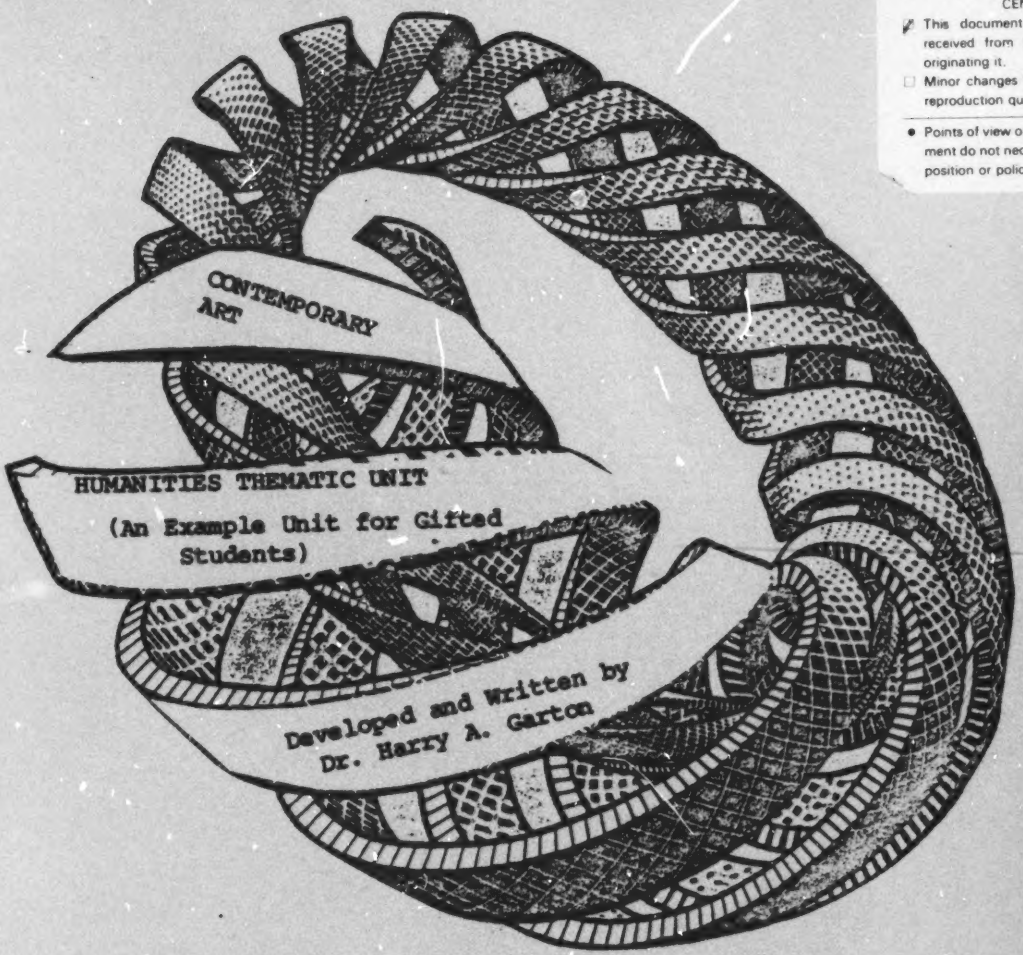

BUCKS COUNTY INTERMEDIATE UNIT #22

Program for Gifted Students

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TABLE OF CONTENTS

	Page
Foreward	2
Introduction	3
Overview	5
Procedure	6
Contemporary Art	7
The Many Isms of Art	9
Dadaism	10
Impressionism	11
Pointillism	11
Expressionism	12
Abstract - Expressionism	12
Cubism	14
Realism	14
Surrealism	15
Neoprimitivism	15
Mural Painting	16
Sculpture	17
Architecture	18
Bridges	18
Vocabulary List	20
Discussion Questions	21
Suggested Projects	23
Resources	26

"A nation's use of art is integrally related to its political structure and economic organization."

Plato

"He who made the whole world made every part, and then from the whole chose the most beautiful part, to exhibit here below his lofty creation, as he has now done with his divine art."

Michelangelo Buonarroti

"Great nations write their autobiographies in three manuscripts: the book of deeds, the book of their words and the book of their art. Not one of these books can be understood unless we read the two others, but of the three the only trustworthy one is the last."

John Ruskin, 1819-1900
English Writer, Art Critic,
Sociologist and Philanthropist

"...Athens was a small city and the Greek world was closely interconnected. Together poet and artist, orator and thinker elaborated a conception of human life which could be passed on to the Hellenistic world and Rome and ultimately to us."

T. B. L. Webster
Art and Literature in the 4th Century Athens

"Every artist, be he architect, sculptor, painter, poet, dramatist or musician, is also a child of time, who in youthful years is influenced by social, political, philosophical and religious ideas of his period. No art exists apart from its fellows."

William Fleming
Arts and Ideas

FORWARD

In today's world, man's cognitive development is becoming more and more fragmented. Our technological society calls for specialization in specific areas. Even our schools are organized into individual subject areas, often unrelated. (Example: English, Social Studies, Mathematics, Science, Art, Music, and the Foreign Languages.) If this division of subject area continues, will it ever be possible to achieve geniuses like Da Vinci or Michelangelo again? These men were masters not because they saw the differences among things, but rather because they saw the connection of everything in their lives. For them, science and the arts were not different subjects, but an integral part of each other.

This connectiveness is important to our lives now and in the future, for without it how can we hope to overcome obstacles? It is the individual who observes these connections that makes the discovery possible and thu finds new ways and new ideas to solve old problems.

The Arts, through the Humanities, is a way of studying these connections. Its emphasis is on the connections between subject areas and how they connect to humans' responses, feelings and thoughts. The arts, then, allows for the individual to examine and explore the connections between subject areas and to relate these areas to himself and his world. It is impossible to think of studying art without the context of history and feelings. How can one separate the painting, its meaning in history and its meaning to the individual? The study of Arts through the Humanities allows for the integration of not only subject area to subject area, but also subject to self.

INTRODUCTION

When did contemporary art begin? Contemporary art did not begin suddenly as some would suppose, but rather the change was a gradual transition based upon previous works of art, by those artists willing to challenge the parameters of acceptance established by society. The artists created works that called for the modification of the accepted criteria of that particular period in history. It is difficult to imagine that Michelangelo's sculpture was considered quite different in his time as Brancusi's sculpture is today.

These changes and breaks with tradition took time for the population to assimilate. When discussing contemporary art, this generally involves the period of time from about 1850 to the present. Consideration must be given to the influence of the industrial revolution during this time, and the shift from an agraraian to an urban economy resulting in the migration from farms to cities.

The industrial revolution and scientific know-how led to the development of new materials that made possible new ways for artists to express themselves. The development of cast iron and chemical pigments to replace earth colors, resulting in greater brilliance and intensity, were two new developments in artistic materials. Low cost reproduction, prints and lithography, made art available to a new public.

Artists were diverted from the historical and exotic subjects into everyday life. We see social criticism by the arts. (Ex. Daumier's journalistic cartoons published in the "Legislative Daunch.") Ugliness, violence, and shock were presented in art works; however, the intention was not to insult or alienate potential patrons. Some artists painted

just to paint. Art became the soul compensation for the miseries of their existance during this period of time.

Another strong influence that brought about change was the first modern war - World War I, which brought much disillusionment to the people of the world. The old order could no longer satisfy the needs of the people. The economic and social system was changing drastically. Bloodshed and misery increased. Man questioned the efficiency and values of science, economics, politics, reason and religion, the basis of this civilization.

The artist saw this failure of society which included visions of beauty, love of nature, sensibility, and order. The disillusionment was reflected in a movement which condescended, satirized, and scoffed at traditional art, laughed at reason, and raised the banner of anti-trust.

Thus, the development of many contemporary art groups sprang up from this rebellion against that which was traditional.

OVERVIEW

The purpose of this enrichment program for the Arts is primarily directed toward gifted and talented students. This program unit presents opportunities to develop abstract thinking, and the sharpening of reasoning abilities through practice in creative problem solving at a higher cognitive level.

The basic purpose of this program is the premise that since art is influenced by other fields of study, these fields, in turn, are influenced by the arts.

The task of the teacher of the gifted is to demonstrate the interdisciplinary connections and influences from fields of study such as philosophy, religion, environment, politics and economics to the development of the Arts during particular periods of time throughout history. This, therefore, necessitates the need to examine Art as a reflection of philosophy, religion, environment, politics and economics, along with the impact these influences have upon the Arts.

PROCEDURE

Relationships of the arts and how art is influenced by other fields of study will be related to the humanities program as developed by the Intermediate Unit #22, Special Education Division of Bucks County, "Humanities Thematic Units."

The basic references used will include texts and other materials available from local school districts and the Intermediate Unit #22, Bucks County. This should not preclude other available resources from outside this Intermediate Unit and their inclusion in this unit.

In order to develop questions that will be able to facilitate higher level of cognitive thinking processes, these verbs are suggested for use in the questioning of students at the various levels.

1. knowledge - define, label, repeat, record, list, recall, memorize, relate, name
2. comprehension - restate, discuss, describe, rewrite, transform, illustrate, match, generalize, explain
3. application - apply, change, produce, sketch, modify, dramatize, classify, solve
4. analysis - analyze, categorize, infer, select, distinguish, separate
5. synthesis - combine, compose, create, plan, invent, design, construct, develop, organize
6. evaluation - appraise, recommend, judge, summarize, compare, support, criticize, critique

The utilization of various activities is intrinsic to this program. The use of research and independant pursuit of topics is especially important to student progress. Research should facilitate the realization that there are connections and that ideas are found in many places. Research provides for in-depth, critical analysis.

CONTEMPORARY ART

Humanities and the Art:

Basic Text: Cross-Lamm and Turk. 6th Edition, The Search for Personal Freedom, Program Content. Dubuque, Iowa: Wm. C. Brown Co., Pub., 1977.

The best way to learn about our present civilization is to study its architecture, sculpture, painting, murals, and bridge building. The artist and his art was shaped by his own vision and thinking. The artist, by conscious or unconscious thought, was living among men whose ideas and tastes he shared. For centuries the artist was bound by religious propriety, by philosophical and religious influences, social manners and rules of balance, proportion and use of color. The contemporary movement in art broke free of these boundaries and seemingly revolted against everything held sacred.

Basic Program Concepts:

1. The reasons behind the revolt of established criteria in the arts.
2. The influence of the Industrial Revolution on the social structure of the arts.
3. The influence of art upon contemporary life.
4. The wide variety of artistic endeavor and what led to its development.
5. The influence of different art forms upon each other.
6. The similarities and differences of contemporary art in its development from the middle of the 19th century to the present day.

Discussion and Assignments

This program has been developed for use with gifted students. Therefore, the teacher needs to design questions and projects aimed at challenging the student both intellectually and creatively. This can be done through:

research - using text books, library books, film strips, tapes

contact with authorities who are experts in particular areas of learning

writing - the documentation of discovered materials in a logical sequence that can be read, discussed and analyzed critically - and, the exact evaluation of ideas and materials and how these affected individuals, their thinking, their society and their art

open-ended discussions - to share ideas and responses

guest speakers and community resource people

field trips to museums, art exhibits, concerts, and dance performances

individual and group projects to reinforce what has been learned through research

Students should be exposed to various schools of contemporary art and encouraged to pursue particular areas of interest.

Finally, an evaluation of what has been learned should be undertaken. This evaluation should include a means of determining the students' understanding of the complexities related to the development of contemporary art.

THE MANY ISMS OF ART
From Late 1900 to Present Day

Although this study will not include every Ism of contemporary art, they should at least be identified in order for interested students to further investigate some of the Isms not specifically presented. The following list (though not complete) could whet the curiosity of some of the more interested students.

1. Realism
2. Surrealism
3. Impressionism
4. Expressionism and Abstract
5. Dadaism
6. Neoprimativism
7. Pointillism
8. Cubism
9. Futurism
10. Neoclassical Interlude
11. Social Realism
12. Non-Objectivism
13. OP artism
14. Relativism
15. Constructionism

DADAISM (1916-17)

The so-called anti-art movement began in Zurich, Switzerland by a small group of emigres. The emigres founded the Cabaret Vollaire with incredible cabaret shows or the first "Happenings."

The artists presented found, manufactured, or contrived objects. This Zurich group chose the word "DADA" (which means nobby horse). The Dadaists were anti-art, but actually a new art form evolved from this group. Thus, Dadaists broke through the old limitations of syntax and formal controlled art. Painting, sculpture and music became the exploration of accident and non-rational, alogical relationships which revealed possibilities explored ever since.

Just as the Dada movement was being accepted by the avant-garde art circles, the Dada movement died--but it established some of the most fundamental and revolutionary concepts of the twentieth century aesthetic doctrine. "Dada is dead, lovg live Dada."

Dadaists: Marcel Duchamps
Francis Pecabias
Jean Arp
Kurt Schwitter

IMPRESSIONISM - The unfinished or incomplete - a sensation rather than cognition

Some of the impressionists reasoned that form and space are not actually seen but implied from varying intensities of light and color. Objects are the agents for the absorption and refraction of light; lines themselves do not exist in nature. Shadows take on the complementary color of the object cast upon them. The artist became more concerned with light and color, more than with objects and substance.

Impressionists: Edward Manet

Claude Monet

Paul Cezanne

Pierre Renoir

Vincent Van Gogh

POINTILLISM

This style employed the use of a logical, almost mathematical conclusion. Light, shadow and color are the major concerns of composition and no emotional involvement with subject was presented. Pointillism is a way of expressing oneself by the use of tiny dots of pure color methodically applied, not to be merged on the canvas, but merged by the observer's eye.

Pointillists: Georges Seurat

Vincent Van Gogh (Landscape at Arles 1889)

EXPRESSIONISM

Expressionism looks within to a world of emotional and psychological structure instead of a world of ephemeral realism. The artist looks for a way to develop a style with greater emotional force. The artists distort outlines, use strong colors and exaggerated forms to achieve their goals. They are aware of the visible world leaving behind the classical idea of art as an imitation of nature. Feeling is all important in Expressionism.

Expressionists: Vincent Van Gogh
Georges Seurat
Paul Gauguin
Edward Munch
Henri Matisse
George Rouault

ABSTRACT - EXPRESSIONISM

Expressionism looks within to a world of emotion and psychological states rather than a world of fugitive realism. The expressionist artist turned away from naturalism. They distorted outlines, applied strong colors and exaggerated forms to convey their ends. They rejected the classical idea of art as an imitation of nature. Over the years, expressionism has included such movements as neoprimativism, dadaism, surrealism, and social realism.

Abstractionism implies analyzing, deriving, detaching, selecting, simplifying, geometricfying, before taking the essence from nature and sense experiences. The artist frees him or herself from representational

conventions. Natural appearances are of little importance in design that reduces landscape or groups of objects to a system of geometrical shapes, patterns, lines, angles or swirls of colors to achieve the desired abstract imagery. Abstract art moves toward non-objective art in which a work of art has no representational meaning and the picture becomes its own referent.

Another form of abstract art is non-objective art. The artist has no pre-conceived notion of what the end product will be. The artist will end up with an arrangement of colors and shapes on a canvas, not concerned with a specific imagery in the objective world. The end result of these artists can be quite different one from the other.

Abstractists: Pablo Picasso
George Mathieu
George Braque
Marcel Duchamp
Wassily Kandinsky
Max Ernst
Piet Mondrian
Jacques Villon
Jackson Pollock
Frank Kupka
Willem Kooning
Kasimir Malevich

CUBISM

Cubists created forms derived from objects actually observed by the artist who rearranged and/or simplified them according to the felt need of the artistic composition and expression.

This movement was involved with the search for geometric elements, the basic elements of design, the taking apart (so to speak) of the forms of nature and reorganization of geometric elements in various contents or combinations, and color played little part in the creation of a painting.

Cubists: Paul Cezanne
George Braque
Fernand Leger
Pablo Picasso
Juan Gris

REALISM - Life as it really is

The realist painted the world around him, the everyday people involved with their environment, their mines, machines, railroads, the common places. The artist was concerned with the present, not the past; with the momentary, not the permanent; with bodies, not souls, with reality, not spirituality.

Realists: Gustave Courbert
Thomas Eakins
George Bingham
John Constable
William Turner
Winslow Homer
James A.M. Whistler

SURREALISM

By 1920 much of the Dada movement was absorbed into the Surrealistic art movement, influenced by the popular theories of Freud. The reality of the mundane, tangible, seemingly rational world combined with the reality of the subconscious, intangible, seemingly irrational world in order to create the true, complete world or superworld.

The surrealist rejected the traditional principles of form and perspective. Surrealistic art can be representational, making a dream world out of deep perspectives and extremely detailed execution of naturalistic objects. It can also be more abstract by the use of capriciously arranged, unrecognizable forms.

Surrealists:	Salvador Dali	Yves Tanguy
	Joan Miro	Jean Hans Art
	Paul Klee	Marc Chagall

NEOPRIMITIVISM

Neoprimitivism is the conscious adaptation by sophisticated artists of authentic specimens of primitive art.

Primitive art negated the notion of progress, and presented a way of looking for a chance for a new beginning. Particularly appealing was the animistic attitude of the primitive carvers who depicted their art with emotional power and a hypnotic state induced by the repetitive rhythms of tribal rituals. Their simplified geometrical forms added a wealth of decorative motifs to art and a justification for their abstract designs.

Neoprimitives:	Paul Gauguin	Pablo Picasso
	Henry Moore	Amedeo Modigliani

MURAL PAINTING

Before we leave the realm of painting, we need to pay attention to the development of mural painting during the contemporary period. In the fall of 1910, after the fall of the Mexican government, murals regained recognition. The artists revolted against traditional academic styles and strove to develop realistic painting depicting social concerns that were more relevant to their time. The government commissioned artists to cover walls of government buildings with murals that displayed suffering in the revolutionary struggle. This mural painting changed the style of their country's paintings and influenced many other artists's way of painting murals.

Mural Painters: Diego Rivera

Jose Clemente Orozco

David Alfaro Siqueiros

Thomas Hart Benton

Fernand Leger

SCULPTURE

In the beginning, sculpture did not follow the changes that were taking place in painting. Monumental sculpture was the accepted art form and was designed for the glorification of the autocracy of despotism. The human figure represented in the monument was tranquil, raised out of the moment of need.

It was Rodin who was instrumental in changing the direction of sculpture, where form dissolves into the formless. Man is no longer the center, he is swept along by his destiny. Since Rodin, modern sculpture has been every bit as revolutionary as painting. Sculptors were willing to accept the theories of abstraction and non-objectivity developed by painters. The artists borrowed from primitive sculpture; or like Brancusi, produced the most basic sculptural form (Bird in Space); or Calder, who invented the true mobile (Many Pierced Discs). The use of new materials and tools was instrumental in developing many new sculptural forms, and the students should be encouraged to investigate some of them.

Sculptors: Unberto Baccione
Constantin Brancusi
Henry Moore
Jacques Lipschitz
Alexander Calder
David Smith (Cubism)

ARCHITECTURE

Experimental architecture is possible, but sound engineering has kept architecture from going to the extremes as has been possible in painting and sculpture. The architect of today is an engineer of society, a social philosopher, a poet and idealist, and above all a practical builder. The availability of new materials and structural methods have made a new architecture both possible and necessary. Frank Lloyd Wright, Walter Gropius and LeCourbusier are considered the old masters of architecture. Because of them, architecture today has once again become the partner of the painters, sculptors, and mosaicists. From the utilitarianism of the late 19th Century the architecture has turned once more to ornamentation by the inclusion of sculpture and murals as an integral part of the larger statement.

Architects: Frank Lloyd Wright
Walter Gropius
Ludwig Mies Van derRohe
Pier Luigi
LeCourbusier
Buckminster Fuller
Eero Saarinen

BRIDGES

In the beginning, the builders of bridges were not concerned very much with the beauty of the structure. The primary function was to transport someone across an open ravine or stretch of water to the other

side. The first bridges were of the Pier Principle; the supports set on the bed of the river to keep it from sagging under its own weight.

The Truss Principle is an arrangement of planks or beams fastened together in such a way that each plank shares a part of the thrust (weight) of the bridge.

The Arch Principle (in which the bridge is built in the shape of an arch) depends on the center stone known as the keystone. The weight or pressure against the keystone is relayed to the stone next to it and so on until it reaches the bottom stone.

Many modern bridges are a combination of the pier, the truss, and the arch.

The suspension bridge hangs on cables which are fastened to high towers on or near each bank of the river. Skillful bridge archtiecture can make it a thing of beauty.

The cantilever bridge has two sections or arms which extend from opposite banks and meet in the middle of the stream. Each arm is supported by a pier located about one-quarter of the distance across the stream.

We also have moveable bridges. Three basic types are: swinging draw bridge (it turns on a pier); lift bridge (raised like an elevator); and a bascule bridge (swings its arms up like a gate). The last two bridges use massive counter weights which move up and down in order to raise or lower the portion of the bridge.

Notable bridges are:

1. Brooklyn Bridge
2. Eads Bridge
3. George Washington Bridge
4. Golden Gate Bridge
5. London Bridge
6. Peace Bridge
7. San Francisco Oakland Bay Bridge
8. Verrazanno Narrows Bridge
9. Ben Franklin Bridge
10. Triborough Bridge

VOCABULARY LIST

abstract - objects which do not represent the actual object.

academic art - a knowledge of the past codified into a set of rules for producing a "civilized" work of art.

animism - attribution of conscious life to nature or natural objects.

architecture - designs of buildings for human environments, thus it becomes a commercial art.

bas-relief - a sculpture in which part of it extends away from its background.

collage - a design formed by the use of positive space and uses actual materials.

commercial art - relationship between the user and maker.

creativity - being able to break out of set parameters and think of new things.

experessionism - an art style where objects are changed to show artists' feelings.

impressionism - the artist gives his impression of how things should look.

mural - a large painting usually painted on a wall or ceiling of a building.

negative space - that part of a design which is the background.

non-objective art - a painting which expresses feeling rather than objects.

non-objective art in sculpture - an arrangement of materials totality of which has no apparent relationship to objective reality. The non-objective object is its own reality.

pointillism - paintings made with dots of pure color.

positive space - the actual design which is part of the foreground.

primitive art - art that has a life of its own as distinct from a mere reference to life.

DISCUSSION QUESTIONS

1. What is meant by contemporary art? How does contemporary art differ from earlier art?

2. In what way did the Industrial Revolution change the outlook of artists? Why did the Industrial Revolution make contemporary art possible?

3. Was the beginning of contemporary art the abandonment of representational art after hundreds of years? What then caused the beginning of this art form?

4. Choose a contemporary art work you have observed Describe it objectively and describe your reactions to it.

5. Of the various schools of contemporary art you have studied, which school do you like best and which the least? Support your answer with reasons for these choices.

6. In observing surrealistic art, what works of earlier 15th century artists could fit into this school? (Ex. Matthias Grunewalk, 1455-1528, or Heronymus Bosch, 1450-1516.) Give a description of those points in these paintings which could be considered surrealistic.

7. Which artists can fit into more than one school of painting? List the names of the artists, the schools in which they belong and a painting that exhibits characteristics of that school. (Ex. Picasso.)

8. How could we link all contemporary artists in some kind of logical order to determine which group or school of art they are a part? Do some belong in more than one group?

9. Were there any painters who also worked in or with sculpture, or in other media? Who were they? Why did they do this? Give a description of similarities in their style as they work in different mediums.

10. Do you believe that people should be able to choose the art they like best and not have to go along with the crowd? Support your answer.

11. Choose one contemporary artist and one contemporary sculptor whose works you like. Describe your reasons for these choices. Do you like all the work of the schools these artists represent? Are there any similarities in the works of the artist and sculptor you have chosen?

12. What is "memorial" sculpture? Do you think that memorial sculpture retarded the early development of contemporary sculpture? In what way?

13. How did the Industrial Revolution not only influence contemporary art, but architecture, as well?

14. What happened to the ornate designs used to embellish earlier architecture? Why did this change take place?

15. How does the architecture of today differ from previous architecture? How is it similar?

16. Project how architecture will be affected by the Space Age. What will buildings look like in the future? How will future accomplishments and discoveries influence architecture? (Clues: material usage, design depletion of natural resources, harnessing of solar energy.)

17. What kind of fine art work do we see included with architecture today? Give a few examples.

18. What do you know about bridges? What do you think bridges looked like many years ago? How do bridges differ one from the other? How are they similar?

19. Name the different kinds of bridge construction and how they can be recognized.

20. Do you think this study of contemporary art has been helpful to you in understanding and appreciating the many art forms found in contemporary art? Has this study helped you to respect the likes and dislikes of others as far as art is concerned? Explain.

21. Leo Steinberg, an art critic, says, "Contemporary art is constantly inviting us to applaud the destruction of value(s) which we still cherish, while the positive cause, for the sake of which the sacrifices are made, is rarely made clear. So, that the sacrifices appear as act of demolition, or of dismantling without any motive."

    What do you think of this statement? Do you agree or disagree? Support your answer.

SUGGESTED STUDENT PROJECTS

1. Divide students into small groups

   a. research different artists from different schools of painting, sculpture, architecture or bridges, and give reports about same

   b. give a visual presentation of artists' works and conduct class discussion

2. Design a mural indicative of the style developed in Mexico. Student will need to:

   a. look up men who have painted murals

   b. develop a mural idea

   c. make a drawing of what they want, and coloring for same

   d. plan how to enlarge idea

   e. obtain materials needed to paint a mural (ex., charcoal, brushes, paint, etc.)

   f. paint a mural

3. Choose an artist of your liking and try to make a painting in the style of this particular artist. Student will need these materials:

   a. sketch pad (to design painting)

   b. material (canvas board on which to paint , paint, brushes, oil, etc.)

4. Design and create a sculpture that reflects the contemporary style. Student will need to:

   a. obtain some oil clay

   b. make an armature

   c. apply clay with use of clay tools

5. Construct a model of a building - demonstrating what student feels will be future advances in architecture. Student will need to:

   a. draw a plan, illustrating steps in construction of the project

   b. obtain materials for building (clear plastic, cardboard, balsa wood or other thin wood, toothpicks, etc.)

   c. paint structure and indicate windows, doors, etc., and plan landscape, if needed

6. Construct two models of bridges utilizing different principles found in the building of bridges. Student will:

   a. make a drawing of a type of bridge he would like to build

   b. make a model (use cardboard, balsa wood, toothpicks, light wire, string, etc.)

   c. decorate bridge

   d. add landscape, toll booths, etc.

7. Give a slide or picture presentation of two of your favorite artists showing the similarities and differences in their work.

8. Through the use of books, etc., collect pictures from the different schools of painting, sculpture, architecture, or bridges. Give a talk describing each school.

9. Student is to give a demonstration of how a particular artist did his drawing or painting, etc., to the class.

10. Student is to research influences that affected or effected the changing of the arts during contemporary times. The student should lead a group discussion about environmental influences in a changing world.

11. Assign or choose a period of time and research the general events that influenced the arts from that period. Student can write, report, or do a project for a particular period, or give a presentation of materials collected for a general discussion.

    a. 1860-1900 Industrial Revolution

    b. 1891 Wainwright Building, St. Louis, first skyscraper; motion-picture camera patented by Thomas Edison

    c. 1905 Sigmund Freud founded psychoanalysis;"Farive" exhibit in Paris with paintings by Derain, Rouault, Matisse

    d. 1907-1914 Cubism developed in Paris by Braque and Picasso

    e. 1909-1915 Futurist Movement in Italy

    f. 1911 Der Blave Ritter group formed in Munich with Kandinsky and Marc

    g. 1911-1912 Chirico and Chagall exhibited proto-surrealistic pictures in Paris

    h. 1913 New York Armory Show brought contemporary European art trends to the United States

    i. 1914-1918 World War I

j. 1916-1922 Dadaism founded in Zurich, Switzerland, spread quickly to Berlin, Paris and New York

k. 1924 Surrealist manifesto promulgated in Paris; movement later included Miro, Dali

l. 1928 First complete talking film

m. 1939-1945 World War II

n. 1950-1953 Korean War

o. 1957 Exploration of space begins with first earth satellite put into orbit U.S.S.R. - U.S. satellite 1958.

p. 1962 Telestar satellite launched by U.S.A.

q. 1964-1972 Vietnam War

RESOURCES

THE SEARCH FOR PERSONAL FREEDOM (6th Edition)

Cross/Lamm/Turk
William C. Brown., Co., Publishers, Dubuque, Iowa

Can be used for basic text for this unit. Shows relation of environmental influences to art.

THE BOOK OF ART (Modern Art)

Edited David Sylvester
Pub. Grolier, New York

A book about individual artists with graphic examples of their art work.

THE BOOK OF ART (Impressionists and Post-Impressionists)

Alan Bowness
Grolier, New York

A book about individual artists with graphic examples of their art work.

CIVILISATION (A Personal View)

Kenneth Clark
Harper and Row, New York

OTHER CRITERIA (Confrontation with 20th Century Art)

Leo Steinberg
Oxford University Press, New York

Another way of looking at contemporary art or a declaration of dependence from formal indoctrinations.

ARTS AND IDEAS

William Fleming
Holt, Rinehart and Winston, Inc., New York

Dealing with the different styles of Western Art as mirrored in select masterpieces of architecture, sculpture, painting, literature and music.

THE PAGEANT OF AMERICA, Volume 12 - The American Spirit in Art

Ralph Henry Gabriel
Yale University Press, New Haven

ART NOW - ABSTRACT EXPRESSIONISM TO SUPERREALISM

Edward Lucie-Smith
William Morrow & Co., Inc., New York, 1977

Excellent illustration of abstract to superrealism art work, 370 color plates with dialogue explaining illustrations.

THE RAINBOW BOOK OF ART

Thomas Craven
Cleveland and New York

This book has over 350 illustrations, 32 plates in full color, is the concise history of the art of the world.

THE ENCYCLOPEDIA OF ART

Eleanor C. Munro
Golden Press, New York
Western Publishing Co., Inc.

Concise art history with a glossary of artists and art terms.

METROPOLITAN SEMINARS IN ART

John Canaday
Portfolios #1, 2, 3, 4 and 12
The Metropolitan Museum of Art

Portfolio 1 - What is a Painting?
2 - Realism
3 - Expressionism
4 - Abstraction
12 - The Artist as a Visionary

THE POCKET DICTIONARY OF ART TERMS

Mervyn Levy
New York, Graphic Society

MURALS - CREATING AN ENVIRONMENT

Mary Korstad Mueller
Divis Publication, Inc., Worcester, Mass.

THE HUMANITIES CULTURAL ROOTS AND CONTINUITIES, Vol. 11 The Humanities and the Modern World

D.C. Heath & Co., Lexington, Mass. 1980

Associates the art and artist with the changing social structure of society and tells how one influences the other.

ART - TEMPO OF TODAY
ART - OF WONDER AND WORLD

Jean Mary Morman
Art Education, Inc., Pub., Blauvelt, New York

These two books have many ideas and material that could be used with this unit of Contemporary Art.

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